

THE TALKING MACHINE REVIEW



No.4. JUNE 1970

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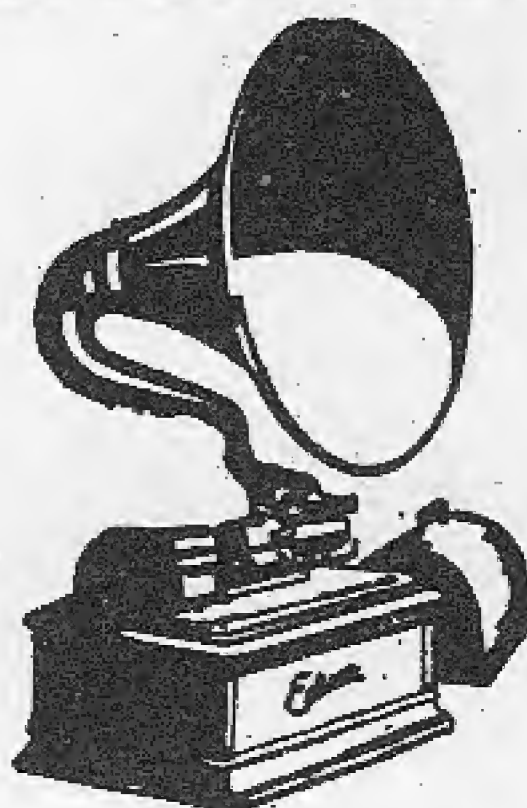
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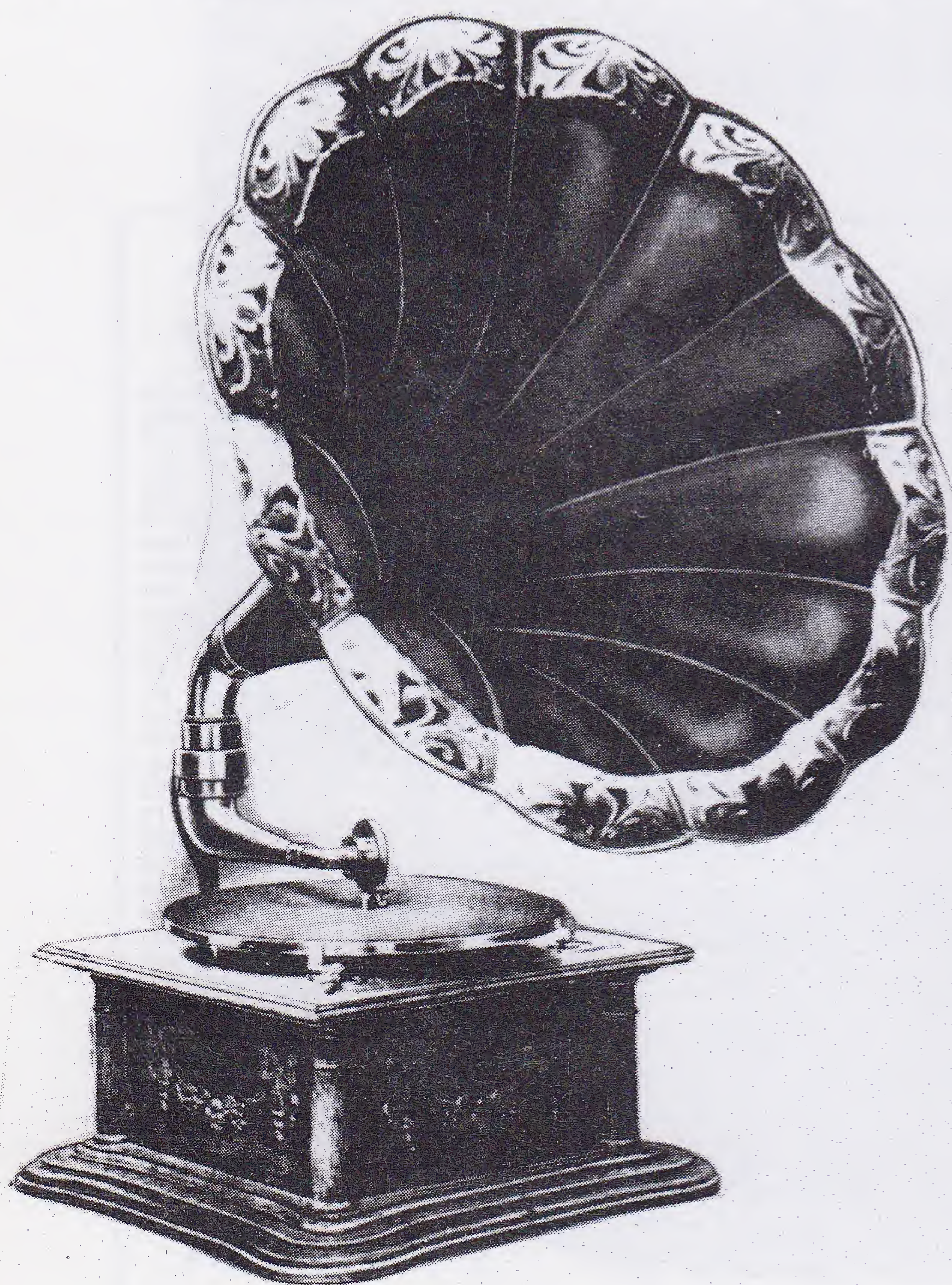


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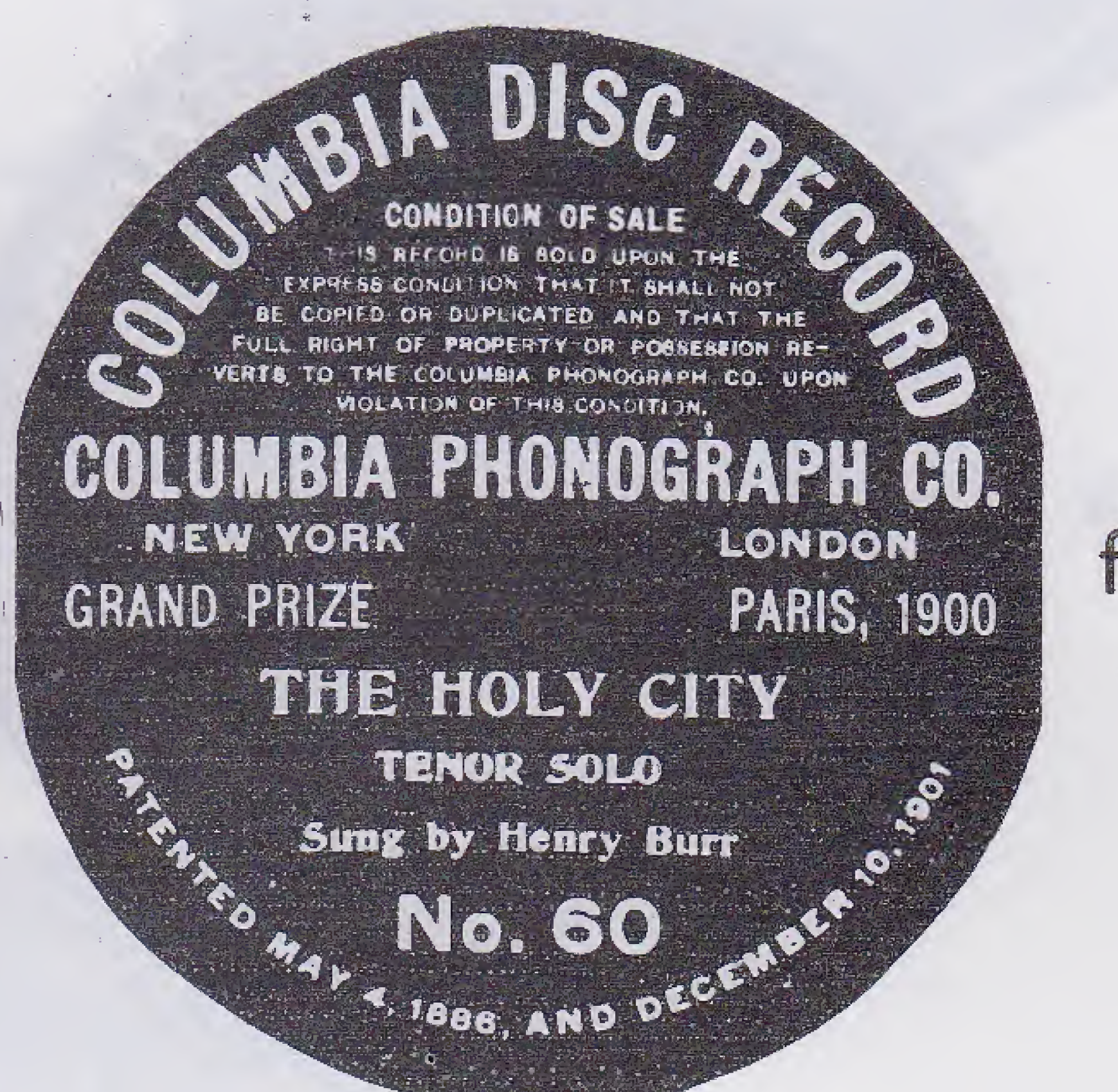
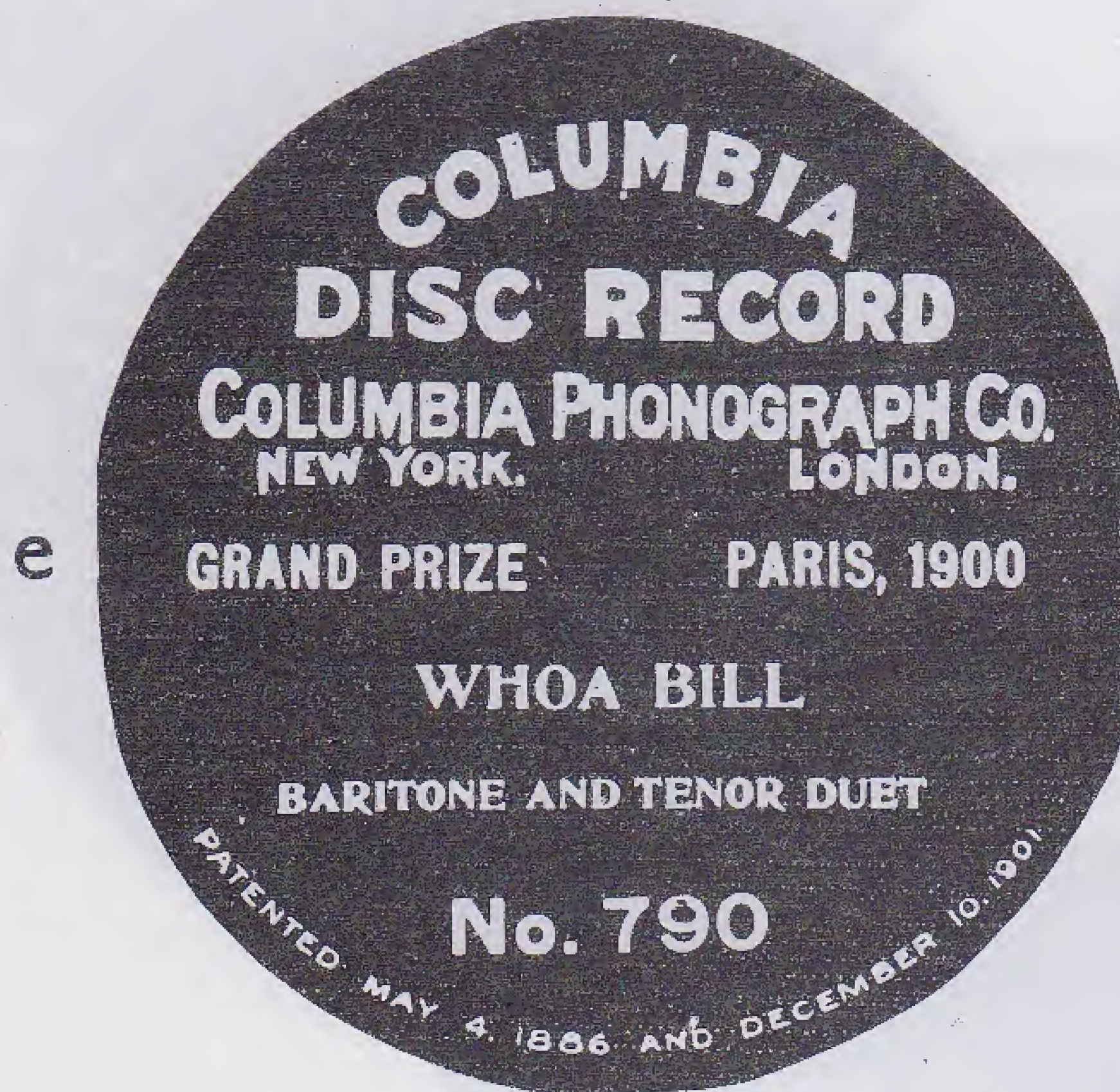


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SOUSA'S BAND
LORD STANLEY
SIR ARTHUR SULLIVAN
FRANCESCO TAMAGNO



ZPR 122-3



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THE LABELS OF THE U.S. BLACK & SILVER COLUMBIA RECORDS OF 1902-1908: A CHRONOLOGY
by Robert Foote

The condescending phrase "he is only a label collector" is one heard from time to time by those of us whose collecting stresses the acquisition of the many types and varieties of records issued in our particular field of interest. I freely confess to being such a collector. I am intrigued by the form and content of the earliest disc records issued in the U.S. as well as the history of the companies which produced them. The fifteen year span between 1893-1908, representing the incunabulum of disc recording, is a fascinating era to which the recordings of the time hold a mirror. It is also in many ways a frustrating era for one seeking gramaphonic knowledge. Information about the early companies and their records is obscure; those who founded and staffed them spent little time documenting their activities for posterity. Catalogues, presumably issued in vast quantities for the most part, are gone, victims of inherent obsolescence. The difficulty of the quest may be illustrated in my own case by the fact that years of searching have produced in a number of instances only one example of the output of a small company. The same may be said for a particular label variety of the large companies. It is necessary therefore when researching the beginnings of disc recording to obtain the broadest possible representation of the actual records and extrapolate from the data they present. A fruitful source of information beyond that provided by the title and artist shown on the label is that which is conveyed by the label itself.

Turning to the U.S. black & silver Columbia records of 1902-1908, I have been able over the years to amass a sufficient quantity of them to feel encouraged to share my findings in hope that it can provide at least an outline of the various label types of the series. One benefit I look for is the contribution from other collectors of label and plate information which will enlarge and possibly correct some of what is presented here. This survey is based upon the examination of approximately 300 seven or ten inch single sided Columbia records with the B&S label. I have seen no twelve inch records of this series. The Columbia catalogue for 1904 does not yet list the twelves. The next catalogue which has come to hand, Supplement #2 to the 1906 edition dated October 1906, lists what I believe are the first domestic twelves with the tri-color label. It would appear therefore that the twelve inch B&S records were issued for only a short time, since it would appear by the content of the records listed in the 1906 Supplement that all subsequent twelves contained the tricolor label. Information is solicited from collectors on this point.

Excluded from this examination are B&S records issued primarily for foreign distribution. Those can be identified by the "U.S. Letters Patent" inscription and the multi-language titles. Of these, I have seen only four label types to date, each of which bears some similarity to one or more of types E through I herein. Also excluded is the Grand Opera Series of 1903 the records of which were issued initially with specially designed red and gold and later with B&S labels. Due to their label content and format the G.O.S. cannot in fact be fitted into this chronology solely on a label basis. Also not within our scope are those records recorded outside the U.S. by Columbia or its affiliates between 1902-1908, whether released in the U.S. or not.

Columbia began its in-house disc recording with the B&S series early in 1902. The first discs however to carry the Columbia name were probably issued in the latter days of 1901 as Climax Records which were manufactured "solely for" the Columbia Phonograph Company. Under threat of the then recently purchased Joseph Jones patent of Dec. 10, 1901 Columbia

was able to force Eldridge R. Johnson of Victor to turn over his rights to the Globe Record Company in return for an agreement by Columbia not to sue Johnson for patent infringement. This enabled Johnson to continue operation of his recently incorporated Victor Talking Machine Company. For a short time, presumably while Columbia personnel were learning the manufacturing techniques, Globe made the Climax records for Columbia. The B&S series was concluded in 1908 with the initiation of the double sided blue label type. To my knowledge no other early record company made as many label and plate changes in a like period as did Columbia in the B&S era. No attempt has been made to pinpoint the dates of use of particular labels although a rough idea may be obtained by reference to the patent and grand prize dates.

A word on label sizes. Types A through I are approximately 3" in diameter while types J through N are approximately $3\frac{1}{2}$ " in diameter. Identical labels were apparently used on both 7 and 10 inch records. This had the effect of limiting the label size since the center area of the small disc was almost completely filled with a 3" label. The later increase to $3\frac{1}{2}$ " probably indicates that the size constraint imposed by the 7" disc was removed when the small records were discontinued sometime prior to the use of the type J label.

While we are concerned here primarily with the sequencing of labels it is recognised that if accurate record dating is to be achieved this knowledge must be used in conjunction with catalogue, matrix and take numbers as well as what information may be found in the few available catalogues. The labels illustrated herein have been arranged in what is believed to be their chronological order of issue. Each has been assigned an identifying "type" letter to which the following comments have been keyed:

TYPE

COMMENTS

- | | |
|---|---|
| A | As mentioned above, Climax records were the first Columbias. The labels are black gold rather than black and silver as are those which follow. The plate is flush and the center hole contains a brass ring. The brass ring is found off and on through type E (An interesting feature of the copy illustrated is the letters "VTM" which are embossed in the plate. This may have been method by which E.R. Johnson or the Columbia management identified those masters which originated with the Victor Talking Machine Company.) |
| B | This is the first disc originating with Columbia. Note the similarities of design and lettering with type A. The patent dates have not yet appeared. The plate is flush. (Again the letters "VTM" are found on the copy shown. This record and that mentioned above are the only records found to date with these letters, including all other examples of types A and B). |
| C | The patent dates of May 4, 1886 and Dec. 10, 1901 are found for the first time. While the record illustrated is a flush plate type, sometime later during the period of this label we have the first appearance on the plate of two thin protective ridges. One ridge encircled the center area and the other ran along the outer edge of the plate. |
| D | The first "Grand Prize" label makes its entry, that of "Paris 1900". |
| E | The silver band around the margin of the label is gone but the lettering remains as before. Both the flush and ridge form of the plates may be found with this label. All subsequent types however are of the ridge form except see below comments under types G & H. Also found for the first time on later specimens of this label are plates embossed with "Patented Nov, 25, 1902". This embossing is found continuously until type L is reached. |

- F A basic style change here which adds "Condition of Sale" provisions.
- G The word "gen'l" is added to "Columbia Phonograph Co." (I have one example of this label where the plate lacks the ridges mentioned above. It was probably pressed from one of the remaining early masters still in use at that time).
- H A style change again. "Columbia Disc Record" and "Patented May 4, 1886" have been dropped. A general rearrangement of the lettering has taken place. (The record shown is the only B&S I've seen with a recessed label).
- I "Grand Prize St. Louis 1904" is added.
- J Another style change but much of the content remains as before. "Columbia Record" and "Highest Possible Award" is added and "Condition of Sale" is removed. The warning is now contained on a paper label on the reverse side of the plate.
- K Patent date of "Jan. 2, 1906" is added.
- L Patent date "Nov. 25, 1902" is inserted between "Dec. 10, 1901" and "Jan, 2, 1906". "Other patents Pending" is also added. Noticably smaller type is required here to fit the patent data within the confines of the same label format.
- M The grand prize of "Milan 1906" is added. It was during this label period that the plate embossing of "Patented Nov. 25, 1902" was dropped, no doubt because it was now contained on the label itself.
- N The final label of the series reflects the addition of the patent date of "Feb. 11, 1908".

The illustrations appear on pages 95, 96 and 117.

RESIA by Karleric Liliedahl

During the thirties quantities of records were sold in the Swedish stores. Every stores company had at least one label. One of the lesser companies was Resia, which at that time had about one hundred shops. The records which were sold in these shops between 1933 and 1940 bore the name "Resia".

Resia was introduced in 1933 with the label "4-schlager" and "4-melodi" (through closer engraving every side of the record held two melodies). Kristall in Berlin recorded and also pressed the records. They were issued in 1933 and spring 1934; the label was red and, sometimes, black.

The 1000-series only contained foreign recordings. Also these records, issued in autumn 1933 and spring 1934 were pressed by Kristall. The label was green.

The 2000-series only contained Swedish recordings. Earlier issues were Kristall recordings; later issues had unidentified material which also were to find on several others stores' labels such as "Colorit", "Fagel Bla" and "Parad". No recording lists are handed down to posterity and many matrice numbers are not the original ones. Records with matrice numbers in a 800-series were pressed in Sweden, the others by Kristall in Berlin. The records were issued during 1934 and 1935 and the label was lilac.

The 4000-and 5000-series only consisted of recordings made by Swedish Odeon for Silverton, another stores' label. Unfortunately the singers here often were anonymous ("Dance orchestra with vocal refrain") and the all too few existing recording lists do not always tell us their names. The records, issued 1936-1939, were pressed by Carl Lindstrom A.G. in Berlin; the label was black.

Illustrations of labels of this make are shown on page 117.

A SOUND-BOX WEIGHT ADJUSTER by John Williams

Parts Required: While the illustrations are self-explanatory, showing how the Weight Adjuster functions, and is fitted to the tone arm, I shall give a list of parts which I found useful in its manufacture.

The illustration appears on page 118.

A. Stout motor cycle spoke, $\frac{1}{8}$ inch thick. Or a metal rod, (no less than $\frac{1}{8}$ inch thick.) and preferably chromium plated.

B. Strong metal clip, an old fashioned cycle pump clip (small size for slender tone arms) will suffice most admirably; it is important that the clip be a strong one and that it is fitted securely to the tone arm, and a 2 inch bolt with 5 or 6 nuts to fit, also 2 washers.

C. A piece of solid steel $\frac{5}{8}$ inch long by approximately $\frac{1}{4}$ inch square. Ideal for the purpose is an old doorhandle fitting viz the square of steel (with a series of holes in it) between the door knobs. Assuming you have sawn off $\frac{5}{8}$ inch arranging that you have a hole through one end of the metal bit large enough to fit onto the bolt, you must now proceed to drill another smaller hole away from and in the opposite direction of the existing hole. This second hole is to take the motor cycle spoke or rod, therefore select a drill the same size as the spoke. Next fit the bit of metal into a vice, hammer a flat onto the part of the rod that you wish to be wedged tightly in the metal bit, now hammer in the rod until it is immovable, remove from vice and bend fore part as shown in the illustration.

D. For the lead weight one requires a piece of chromium or brass tubing approx 1 inch diameter by $1\frac{1}{2}$ " long (depending on how heavy you want your weight). Block one end of the tube and place it on a firm base. Melt some lead in an old tin, place the long end of the spoke into the exact centre of the tube taking care to ensure that the rod is kept dead upright and pour in the lead, which sets almost immediately. Catch hold of the weight (with a cloth to avoid burns!) and remove it from the rod. Cut out a small rubber washer and fit it on the rod, now refit the weight ensuring it moves freely up and down the rod. The rubber washer will stop the weight from slipping forward when the apparatus is assembled and in use.

E. When the sound box is not in use and is turned back the fore part of the rod rests on the underside of the tone arm thus preventing the weight from dropping too low.

F. Another smaller weight may be fitted in front of the tone arm. Just fit a short piece of rubber tubing on to the small end of the tone arm and attach a five-inch metal rod, hooked at one end to fit firmly on the rubber sleeve. A metal "button hook" is useful. Make a small weight about two ounces and attach to the projecting rod, or bend the end of it to stop the weight from sliding off. The second weight is useful when more needle pressure is required, especially for fibre needle users and difficult recordings. Also, the needle and sound box may be moved from one part of the record to another by means of the front weight. Proficiency is soon acquired in judicious adjustment of the weights for various recordings. Unlike the spring counter-balance the weight is always constant. Finally, apply a few drops of oil to moving parts - and any other refinements one desires.

THE BRITANNIA PHONOGRAPH CABINET by Edward Murray-Harvey

The illustrations show that the Cabinet was a cupboard containing a "Henry Seymour" Thorens phonograph. The phonograph slides forward for easy accessibility, and, the horn when not in use is lodged under a semi-circular shelf. The pigeon-holes will hold twenty two-minute cylinders, and there are small drawers to hold a reproducer and recorder.

Externally, the cupboard is inlaid in a very pleasant "Sheraton" style, and on top is

a gallery with four wooden knobs. The nice external appearance, and the fact that they could be very easily converted to an ordinary cupboard, may account for the rarity of this machine. As far as is known, the only other one to exist is in the U.S.A.

The machine used for the photographs is on loan to the Science Museum, Exhibition Road, South Kensington, London, where it may now be seen. It is thought to date from about 1905.

Illustrations of this phonograph are on pages 119 and 120

SCANDINAVIAN RECORD LABELS. NO. 2: GRAND by Bjorn Englund

The largest owner of department stores in Sweden is the huge Turitz company, which has a great number of EPA and Grand stores all over the country. In the 1930's there were no less than five labels which were sold exclusively in these stores: Teco, Tellus, Lyra, Cameo and Grand.

The recordings for this last-mentioned label were made by Swedish Odeon and the records were pressed by the Carl Lindstrom firm in Berlin (hence the legend "Imp", standing for import on the labels). Besides material recorded especially for Grand in Stockholm, this label also used many British Rex and Parlophone masters. The SC firms evidently did not allow the use of the real names of its artists - thus the very common "Baxter Dance Orchestra" was used for Phil Green, Jay Wilbur and many others and the innocent-looking "Miami Beach Band" turns out to be the Washboard Serenaders! To further cloak the identity, the original matrix numbers were crossed out and Tur 5000 numbers used instead. The recording illustrating this article is actually by Jay Wilbur from Rex. German Homocord and Kristall masters were also used.

The Grand label was sold from 1935 to 1939. It was outlived by its sister-label Cameo, which lasted until the spring of 1940. I asked one of artists who was arranger and pianist on a great many of these sessions why they were so 'restrained' and he pointed out that recording equipment used in Sweden at the time did not allow him to write effective brass passages, for the recording needle would jump in the wax! This was one of the reasons why this arranger and one of the singers went to London in March, 1937, and recorded a number of sides for the Grand label at the Parlophone studios. Here the brass could blast forth, and using the best British musicians they certainly made a fine version of "Moonlight and Shadows" (Grd. 488 - sung in Swedish of course).

Matrix series: Tur 1 - 129 1935 - 1938
Tur 5000 - 5093 1936-1938

Catalogue series: Grd. 1000 - 1024 1936-1937 (gold/black)
Grd. 025 - 076 1936-1938 (gold/black)
Grd. 700 - 714 1938-1939 (gold/dark red)
Grd. 860 - 861 1939 (gold/dark red)

An example of a label of this make is shown on page 117.

STRANGE RECORDINGS by Brian Rust

The gramophone has been established as a feature of civilised life all over the world for nearly eight decades, and in that time some truly strange items have been recorded, many of them issued, evidently because their manufacturers considered them to be commercial propositions.

Take, for example, the hints on how to make a successful omelette. This, together with

sound effects cooked up (I beg your pardon!) in the studio was offered by the famous French chef Xaver M. Boulestin, on Zonophone 6174 in 1932. It evidently did not sell particularly well, for you can rarely find a copy today. Perhaps the British public thirty-five years ago considered that they did not need the advice of a French chef, however celebrated, to instruct them in so homely a procedure.

The same year saw Regal, then in its last year as a rival to Zonophone, issuing a double-sided disc devoted to the voices of the members of the teams competing in the Cup Final - Newcastle United and Arsenal - with labels designed to incorporate each team's colours. The men may have been wonderful footballers, but they are clearly out of their element before the microphone.

Still in 1932, and the world of sport, Decca produced a curiosity involving Tom Walls, the beloved hero of the Aldwych farces, and owner of April The Fifth, which won that year's Derby, and its jockey, Fred Lane, in conversation with bandleader Jack Hylton. Walls and Hylton of course, were familiar with recording; poor Fred Lane sounds much more ill at ease.

Sportsmen have made records a-plenty over the years; between the wars we had speeches from such eminences as Suzanne Lenglen on tennis (H.M.V., 1925); Jack Hobbs on cricket (1925 again, on Columbia, and yet again in 1929 on eight-inch Broadcast); also Don Bradman (Columbia, 1930) and Harold Larwood (Columbia, 1934), and even H.R.H. the Aga Khan (Columbia 1931) on the sport of kings. Boxer Tommy Farr turned crooner and so did speedway star Eric Chitty, both on Regal Zonophone in 1937, but evidently their public was interested principally in the visual aspect of their abilities, it did not rush to buy their records.

Most curious of all spoken records is surely a record made in a trance by the spiritualist medium Mrs. Meurig Morris (Columbia, 1931). As one critic remarks drily when it was issued: "It does not remove scepticism from the sceptics, I feel, however, that the prize for the oddest speech in English at least must go to a side made in 1909 by Dr. Walford Bodie, who is referred to by Charles Chaplin in his autobiography. This gentleman made a record of a cosy little chat called The Horrors Of Premature Burial And Means Of Preventing Same. It was never issued. Perhaps it's not surprising.

COLUMBIA THRU SEARS, PART 3

by Peter Betz

(being a look at Columbia and other products of the Talking Machine Art marketed thru the years by Sears, Roebuck and Co.)

Spring, 1902

While the cylinders were still in their hey-day, the interloping disc machines had finally arrived in the new Sears catalog. Nor is the fact to be taken lightly, for not before the disc had begun to sell well would Sears have considered taking on sales of disc products. A substantial-looking \$40.00 disc Graphophone known as the 'Regal' which could play three 10-inch records was the best quality machine offered. Its companion was a smaller \$20.00 item billed as the 'Regina Graphophone Grand', capable of running three 7-inch discs per winding. The Regina could be had as an Exhibition Outfit for \$65.00. As if Sears was skeptical of the success of the disc venture, no records were listed for the machines. Instead a small note, enticing then and even more so now, mentions that Climax 10 inch and Acme 7 inch discs were available on a separate list that the reader could send for, the Acme's going for \$5.00 a dozen and the Climaxes for \$10.00

Fall 1902

The fall products are virtually identical to the Spring offerings, with the addition of a half page listing of Climax discs, which is of little use to discographers as it is without artist identification.

Fall 1903

By now, American Graphophone had greatly expanded its line of machines, for the cylinder was still dominant in spite of the ever-present platters. Sears picked up the Columbia Type AP, (which I have always seen referred to as type A0), which is certainly one of the all-time cheap cylinder machines, selling for a mere \$3.00. This Graphophone and variations of it originated in Germany from where it went to England, where it is known to all as the 'Puck'. Later on Columbia was to give this machine away free, with the purchase of 3 dozen Columbia moulded records. To continue, a Type QM, which was a Q with a raised metal scroll-work base, could be had at \$6.50, a mere \$1.50 over the Q, and what elegance! At \$20.00, the rather commonly found Type AT had by now replaced the scarcer Type A.

Outfits were still available for both cylinders and discs. The key wind B, no longer in production, was offered at \$8.40, a noticeable reduction, and that with a small number of the older, brown wax cylinders, and the usual tickets. It is interesting that Sears continued to offer the fragile, faint, earlier brown wax cylinders in a list separate from the new, moulded records, for many years after these records were discontinued, suggesting that Sears may have bought large quantities of these from American Graphophone when their production ended. Prices were attractive. They began at 17 cents in lots of 50 up to 19 cents for less than 12. A whole page of these brownies were listed, and would continue to be, for several years, at even better prices. What we would not give today to purchase those wax cylinders, at 17 cents per!

Disc Graphophones were no longer given fancy names like 'Regina', but were easily recognised by their proper model designation. Included was the AJ at \$20.00 and the AH at \$30.00. Two pages of Columbia 7" and 10" discs are listed and at the bottom of one page, almost obscured and in smaller type, the now legendary and rare Grand Opera series of 1902 is listed in its entirety, available at a mere \$2.00 each. The brown wax cylinders are now referred to as 'P' records, to denote them from the moulded 'XP' cylinders, of which two pages are shown.

Spring and Fall 1904

Nothing new appears in these issues, but in the Premium Department, two phonographic items were included, the little Q and a box of 50 brown wax cylinders.

Spring 1905

No new Graphophones were offered, but prices on the old ones were raised. The Q, for example, had been \$5.00, was now \$7.50. The Q variation with the fancy, raised-bottom and scroll work was now referred to as the 'Home Talking Machine', as neat a wedding of two registered trade names as was ever accomplished.

By now, both Victor and Columbia had made over a great number of the discs in their catalogs. The new records were better and often had orchestral accompaniment. Tied in with this was a $\frac{1}{2}$ page advertisement to the effect that new discs could be bought in exchange for old, a probable attempt at unloading the supply of earlier discs. One could turn in an old

7 inch and get a new one for only 25 cents and do the same for a 10 inch for 50 cents. Records available were the XP moulded cylinders (2 pages), the 'P' soft wax cylinders at 15c/for 50, and two pages of 7 and 10 inch Columbia discs. One new record item was a page of low priced, 7 inch discs at 30 cents called the Harvard record, which are found occasionally and which, again, may have been older Columbia matrices with new labels, for the author's are invariably piano accompaniment recordings and of mediocre quality.

THE REPRODUCING PIANO, PART 2

by Russell M. Barnes

There were other devices manufactured by smaller firms including the Angelus Artiro, Articho and Solo Carola, etc. None of the reproducers would recognise the recordings manufactured for other systems.

All these devices were capable of producing impressive performances, but marketing and promotional power made front liners of Ampico, Duo-Art and Welte-Mignon. In their expensive advertising campaigns, the rivalry was frequently intense. All of the great and near-great pianists of the era recorded for one or more of the three brands. Welte cornered many great artists - some of whose performances would not otherwise be available to us today. These include Debussy, Grieg, Glazounov and others. Duo-Art featured the recordings of Bachaus, Cortot, Gershwin, Grainger, Myra Hess and Stravinsky, to mention just a few. Apico shared many of these great artists with Duo-Art, especially Arthur Rubinstein and Godowsky.

The rivalry and prosperity continued until 1930, when the depression forced the American Piano Company to discontinue classical recordings and to merge with Aeolian in 1932. In 1942 all production related to reproducers stopped as the plants were converted to war-time use. In Germany a similar fate befell the manufacturing of the Welte.

The subject of fidelity is one of pressing concern to the modern critic, and being aware the reproducer editors made certain improvements in the recording, the critics decry this lack of "authenticity", apparently unaware that modern commercial recordings are subject to liberties at least as drastic. The piano rolls were recordings of one performance in which wrong notes were later corrected and fingering and runs sometimes evened out. However, the artists' phrasing, rubati and controlled techniques were retained, yielding a performance that was more representative of his sum capabilities than any concert performance. It seems that Rudolf Ganz has testified that concert conditions can produce inconsistencies in both interpretation and rendition. Due to a number of enviromental and emotional factors present at the time.

In America (and to a lesser extent in Britain) there is a growing interest in reproducing pianos and a great many rolls are collected. In America the Automatic Musical Instrument Collectors' Association, known as AMICA has been very active in this direction. Centred mainly on San Francisco, the group is expanding its contacts and membership with the help of a keen and knowledgeable collector, Mr. Jim Elfers (to whom I am indebted for certain information included in this article).

I would, therefore, urge all readers of this magazine who enjoy spending their Saturday afternoons browsing through junk-shops, to keep an eye open for these reproducing rolls which will normally prove to be good "ammunition" on which to base trades or exchanges for phonograph and gramophone material.

There are one or two small companies either in Great Britain or America, which manufacture pianola rolls. There is little or no interest shown in these instruments by the bulk of the present day musical instrument manufacturers.

One of the last gimmicks promoted to boost the flagging market was the "Ampichron", a feature which caused the Ampico piano to turn on precisely on the hour to play a short selection from a specially-arranged roll, and to strike the hour, throughout the day. It is sadly ironic that the once-thriving field of automata which heralded its own dawn with the striking of a crude church clock - should - in its sophisticated senility, revert to idly marking the time that had virtually passed it by.

O'NEILL-JAMES MACHINES AND RECORDS

By Ernest C. Allen.

A recent reprint available to collectors of antique phonographs is catalogue number 406 issued by O'Neill-James Company of 39 Fifth Avenue, Chicago, Illinois, U.S.A. This catalogue was evidently issued in 1906. It contains pictures and descriptions of the Busy Bee disc machine, the Busy Bee cylinder machine, and the Queen Busy Bee cylinder machine. The Busy Bee cylinder machine is actually a modified Graphophone type Q with a slightly larger diameter mandrel than the Q so that only Busy Bee cylinders could be used. The Queen Busy Bee is likewise a modified Graphophone type BK. The "Busy Bee" decal was placed upon both machines. The catalogue also shows and describes typical Graphophones of the period. These are types BD shown with metal floral horn, type BC, types BG and BK, also types BF, BH, and BI. Types BD, BH, and BI are, of course, disc machines. An unfortunate practice in several catalogues I have seen is to show a cylinder machine with what is clearly a 14 inch aluminium horn while the printed description will state that a 14 inch all brass horn goes with the machine. The Busy Bee catalogue shares in this matter.

The Busy Bee machine most familiar to collectors is the so-called "Grand" disc machine. The 1906 catalogue shows it with red morning glory type front-mounted horn, nine-inch turntable and what is called "Moberly's" sound box. The reproducer had a red diaphragm to evidently match the color of the horn. The horn was supported by a cast iron arm which mounted to the extreme bottom of the oak case by use of two knurled screws. The turntable had a vertical protuberance or projection so that only Busy Bee discs with the typical "cut-out" rectangular portion could be played.

In 1907 the Grand underwent some changes. A ten-inch turntable replaced the previous nine-inch one. The horn support cast iron arm was mounted to the middle of the side of the case instead of to the bottom board. One very large knurl head screw was used in place of the previously used two screws. The reproducer design changed. The diaphragm was now flat instead of rippled or ribbed. Black paper was glued over its outside surface instead of its being lacquered red. A steel spring made of flat stock, cut and formed to shape, and tempered was used in place of two pivot screws to hold the stylus member firmly against the diaphragm. I have also seen a 1907 Grand with a green horn instead of red. However, this was the only Busy Bee Grand horn I have ever seen that was not red. Apparently, a red lacquered horn with gold trim was usual. Both the 1906 and the 1907 Busy Bee Grand used a cast iron crank for winding. The 1907 Grand was called "Model 7".

The O'Neill-James Co. also produced a machine they called the "YANKEE PRINCE". This was a disc machine with a slightly larger sound box than the Grand. The Yankee Prince had a tapered hollow tone arm unlike the Grand which had no tone arm at all. The light-weight turntable was fitted so that only Busy Bee records could be used. The case was oak and rather high as well as much too large for the size of the motor it contained. The horn was mounted at the rear and the one I have seen was lacquered gold in color. A large decal on the front of the case shows portraits of apparently Mr. James and Mr. O'Neill. The decal further states that the machine is a Yankee Prince, None Better, Manufactured

by O'Neill-James Co. Chicago, Illinois. A farm scene is shown in the center and the entire decal is quite handsome. The Yankee Prince in its entire overall nature is quite unlike the typical Grand disc machine. I am also aware of another machine similar to the Yankee Prince but cannot say much more about it at this time. It is in the hands of a distant party who thought he had a Columbia machine, as there is no decal or perhaps it has been removed.

Busy Bee records that usually are encountered are 10 inch, recorded on one side only. I have also seen seven inch diameter and 10 $\frac{3}{4}$ diameter. They all have colorful labels that depict a bee hive with swarming bees. Busy Bee cylinder records look like late Columbia two-minute and have the company, title and record number on the end of the cylinder in white. The box gives the company address at 185 Dearborn St. Chicago. The O'Neill-James Company of Chicago apparently directed its sales to the rural, mid-Western trade. By selling a low-priced but serviceable machine, they were apparently able to compete at least adequately with Edison, Victor and Columbia. I would greatly enjoy hearing from anyone who has catalogue material produced by O'Neill-James or is further informed than I on the subject.

LETTER TO THE EDITOR

Dear Mr. Bayly,

What a pleasure it is to receive your excellent publication THE TALKING MACHINE REVIEW, I have just received the second issue and am prompted to write to you for a variety of reasons. Thus, I hope this letter will not serve merely to bore you with its length. Please consider yourself at liberty to publish any portions hereof which you may consider useful.

First, if I may, I should like to verify the supposition of Mr. Alistair Urquhart of Aberdeen. It is true that when recordings by Sir Harry Lauder, began to appear in the red seal division, they were indeed new electric renditions. I'd also like to mention two other things while on the subject of Sir Harry's records. It would seem as though (in the early electrical period, at least), the British HMV pressings were far superior to their American Victor counterparts. Since I have nothing with which to make comparisons, I do not know whether identical takes were issued on both sides of the Atlantic. But I do have two comparatively late records by Sir Harry and never fail to marvel at the amazingly good fidelity and low surface noise. One of these, the two-part Medley (DB 4015) has been in our family for about 20 years and has been played several hundred times, I would say. It looks worn, but sounds as clear as ever. The other ("Always Take Care Of Your Pennies"/"It's A' Roon' the Toon"; DB 4026) I bought from an old-records dealer in New York City about two years ago and but for the circumstances, I'd swear the record was a brand-new unplayed copy! My other observation is that Sir Harry must have stood by the old expression, "When in Rome, do as the Romans do". I have two copies of his accoustic recording of "Ohio". On the reverse side of the U.S. issue, the song is called "Dixie Girls are Good Enough For Me". but on the reverse side of the Canadian issue, the title is "Canadian Girls are Good Enough for Me!" He goes through the entire number substituting "Canadian" for "Dixie" (or vice versa) all the way! It makes me wonder whether or not any other countries were similarly feted!

I greatly enjoyed Mr. Rust's article "Remarks on the Side". It brings to mind a number of other boobos I have encountered which might be equally amusing to some of your readers:

To begin with, I would cite the famous "blue" take of "Wrap Your Troubles In Dreams," as done by Bing Crosby. For those who may be unfamiliar with this version, I believe it was done around 1945. The conductor or arranger cut eight bars of music from the arrangement and Bing didn't know which eight bars the man was going to cut. Bing pointed this out when he was "tripped up" by the oversight, and followed the observation with a few choice words indicating his frustration. All this was sung right on the melody line as though nothing was wrong, and to top it all off, the ad libs came out in rhyme!

Less well known but just as wild was the time Bing was scheduled to record "The Iowa Indian Song". It was a big, budget-bursting occasion in which Bing was backed by the entire Fred Waring organization. Bing was barely into the take in question when he got hung up on composer Meredith Willson's intricate syncopation. Clinging to the melody for one devastating line, Bing gave out (and up) with, "And wheeeeere iiiiin ----- aa-am I now?" (censorship mine.)

Those two incidents were not issued commercially, of course, and exist only in a few private collections of pirate material. But probably the best example of a breakup that was issued was Rudy Vallee's 1934 Victor record of "The Drunkard Song (There Is A Tavern in the Town)". On the first take, Rudy chuckled once about half way through. Since the chuckle didn't belong in there, they decided to do it over. On the second take, Rudy giggled his merry way through the entire second half of the song. I don't know what he was laughing about, but I think Victor used good sense in deciding to issue both takes. As a result, Take Two stands today as probably the funniest record Rudy Vallee ever made.

American collector George A. Blacker calls attention to the fact that an accidental postscript can be heard on Victor 35590-A, "Snore". This is a monolog by one Robert J. Wildhack (which just has to be a pseudonym). At the monolog's conclusion, he apparently addresses the recording director, saying something like "How's that one?" plus something else I can't make out.

Billy Murray made an excellent recording of one of George M. Cohan's Irish comedy song, "Harrigan" (Victor 5197). But before the orchestra strikes up the introduction, a sound can be heard which resembles either a door being slammed or a medium-size box being knocked off a table onto the floor. Undaunted, they carry off the song without a hitch.

Frank Crumit was assisted on some of his 1924 Victors by pianist Phil Ohman. Phil appeared to be asleep at the switch when they were set to record "Ida! Sweet as Apple Cider" (Victor 19365-A). He apparently wasn't watching for his cue to begin, for just before he commences, a voice is heard (the recording director's?) and it sounds for all the world like he's saying "Y' can start!".

Some errors are more pathetic than amusing. An early U.S. Columbia record (A587; matric number 462) contains a banjo solo by Vess L. Ossman of "Invincible Eagle March." During a complicated stretch with sharps and flats galore, he seems rather uncertain of himself and finally hits a very obviously wrong note. That was Take Three. I wonder what the others sounded like!

Then there was the time when Sir Harry Lauder had a bad cold and still made a valiant effort to record the accoustic version of "Breakfast In Bed On Sunday Morning". I have been a great admirer of this man's work for as long as I have been collecting. Nevertheless, I believe that Victor's decision to issue this particular take was -- well, unfortunate to say the least. When he coughs intentionally during "When I Was Twenty-One" it is highly effective, because he can control the cough and also because the cough fits in with the story. But it has no logical place in "Breakfast". The best I

can say is that I'm glad the selection was remade electrically, because I think it's one of his most beautiful melodies.

Some days it just doesn't pay to get out of bed. A good example would be the time Johnny Marvin was singing "Blue Skies" for Victor. He got all the way through the record and blew the very last line. Instead of singing "Blue days, all of them gone; nothing but Blue Skies, from now on," he warbled "Blue days, all of them gone; Nothing but Blue Days from now on!" This was bad enough, but his duet partner Ed Smalle was singing "Skies" while he was singing "Days", thus spotlighting the error.

Sincerely,

Walter W. Mitchell

A LETTER FROM ERNEST L. STEVENS by Michael Eert.

In August 1967 I received a very interesting letter from Ernest L. Stevens, who recorded piano, trio, quartet, and orchestra records for Edison between early 1922 and 1929. Actually, 1925 would be a better date to close his recording career as he made only one record after that date. Here are the interesting portions of the letter:

"It makes me happy to know that after all these years, someone is still interested in my Edison Piano and Trio records. Evidently you have never heard my orchestral records, which I considered best of all. This combination included Red Richols of the "Red Nichols and his Five Pennies" fame, and out-sold every other orchestra recording for the Edison Company. We travelled all over the U.S.A. for presentations of the Edison records.

My introduction to the Edison records came through an orchestra date. I was playing with a combination which included a nephew of one of the recorders of the Edison company. He liked my playing and interceded for me to make a trial record. This record was submitted to Mr. Edison, who sent for me to come to the Orange, N.J. office for an interview. He liked my style of playing and engaged me as his personal pianist. Mr. Edison was stone deaf but had a special horn which he listened to every prospective song to be recorded on his records. Music compositions came in from all over the world and it was one of my assignments to play them for him. At that time he would suggest and approve certain compositions and then he would select the artist and orchestra to record them. If a number did not meet with his approval, regardless of how good it was, it would never be recorded on his records.

You mention that my trio recordings sounded much larger than three; this was due to the fact that most of these recordings were made in the Columbia Street Studio at Orange N.J., which was an experimental studio. This studio was covered from floor to ceiling with cow hair padding, which stopped all vibrations. The moment you entered the room you felt depressed and one's voice had no resonance.

Another reason for the fullness of these recordings was a 125 ft. recording horn made of solid brass. This horn was 7 ft. in diameter at the bell, tapering down to three inches at the recording machine. Mr. Edison's theory was that it took sound waves 125 feet before they would untangle themselves, and in those days before the microphone or electrical recordings were made, this gave the most natural piano or instrumental tone, and was far superior to recordings made by other companies. To prove this, my piano record of 'Three O'Clock in the Morning' sold over a half-million copies which, in those days, was extraordinary. I never made any electrical recordings.

The old numbers on my recordings (1576-1575) were numbers assigned to recordings

made in the Columbia Street Studio. The New York Studio had the regular master numbers (8604 etc.) The white label with the red star meant that it was also available on the cylinder records.

Being associated with one of the world's greatest men was a wonderful and enriching experience, and one for which I shall always be grateful.

It might be of interest to you to know that I also recorded under the nom-de-plume of Ernie Lynn, Franz Van Faulkenberg, Steve Williams, Will Osbourne, and even Tsenre Snevets (my name spelled backwards!); and also that for the past 30 years I have been and still am teaching piano and modern harmony."

Red Nichols certainly was in Ernest L. Stevens' Dance Orchestra of 1923-24. In each of the records I have by the orchestra, Nichols plays solo and there is no mistaking his style!

I think Stevens made a mistake when he said that he made no electrical recordings for Edison. In late 1929 the Company issued a Diamond Disc by Stevens;

52526 Sun Is At My Window Throwing Kisses At Me
I Loved You Then As I Love You Now.

Without question it would have been recorded electrically.

"The old numbers on my recordings"... refers to the matrix numbers. In 1923 the matrix numbers (found at the bottom of the white label, and also engraved on the record surface) were in the 8000's. For instance, record ~~44~~- 51034, issued I believe in January 1923, has on one side, 'On A Woodland Glade', played by Huston Ray, and on the other 'Red Moon', played by Ernest L. Stevens. The matrix of Ray's side is ~~44~~8533, but the Stevens matrix number is 1574! Using dating charts, this would place the Stevens recording back in 1913 or 1914! I was puzzled about this and asked Stevens to explain, which he did.

Of the nom-de-plumes he mentions, I have only found records by Franz Falkenberg and Harry Osbourne. Stevens says Will Osbourne, but I am sure he just forgot over the years that it was Harry. I doubt whether records by the other names were actually issued.

As far as I know, Ernest Stevens is still living and teaching piano in Montclair, New Jersey. I am sure he must be happy to know that his piano, trio, and orchestra recordings, made nearly fifty years ago, are still giving pleasure to people today.

JOSEPH HISLOP'S SWEDISH RECORDINGS by Bjorn Englund

A near-complete Hislop discography has been published in a small British magazine. Since then further details have come to light regarding this artist's Swedish recordings, including details of his first title. I give these below and have also tried to give correct original titles of all items sung in Swedish.

JOSEPH HISLOP acc. piano

Stockholm - January 17, 1914

6108 ab For you alone (Henry Geehl)

HMV unissued

Note: This was a test recording which was sent to Hayes and led to the recording of the next for titles. The issued version of the above song was made in 1926.

JOSEPH HISLOP acc. orchestra

Stockholm - November 7, 1914

6191 ae Because (d'Hardelot)

CRG 2-282649

in Swedish : Din kara rost mig nar (Sw. words: Gillis Bratt)

6192 ae I Wonder who's Kissing Her Now (Jos. E. Howard) CRG 2-282650
In Swedish: Gud vet vem som kysser dig nu (Sw. words: Hislop)

JOSEPH HISLOP acc. piano + violin on second title

Stockholm - November 9, 1914

6239 ae Serenad (m: Ivar Wideen, e: E.A. Karlfeldt) Unissued

6240 ae Salut d'amour (E. Elgar) CRG 2-282814

In Swedish: Violer (Sw. words: Carl Gehrman)

JOSEPH HISLOP acc. piano

Stockholm - probably 1915

90584 Tradimento (Bonincontro) Pathefon S3258, R 11004

In Swedish: Kom ater

90586 MEFISTOFELES Act 1: Dai campi, dai prati Pathefon S3259, R 11005

In Swedish: Over skog over sjo

90587 CAVALLERIA RUSTICANA: O Lola (In Sw.) Pathefon S 3258, R 11004

90588 RIGOLETTO Act III: La donna e mobile Pathefon S 3259

In Swedish: Ack som ett fjun sa latt

R 11005

Note: The above titles were probably recorded in the summer of 1915 at the latest. However, the first listing is in the April, 1920, Pathe supplement. The R-issues are listed in the Christmas 1920 supplement. 90583 and 90589 are by other artists. This leaves 90585 unaccounted for; it may be by Hislop.

JOSEPH HISLOP acc. NILS GREVILLIUS' ORKESTER

Stockholm - September, 26, 1928

BS 2994-1 Jungfrun under lind (W. Peterson-Berger) HMV DA 1006

BS 2995-1 Sondag (Jarnefelt, Sw. words by unknown) HMV DA 1007

BS 2996-1 Du sover blott (m: Hildur Lundvik, w: Bruno Nylander) "

BS 2997-1 & II Tonen (m: Josef Eriksson, w: Knut Hamsun) Unissued

BS 2998-II Mademoiselle Rococo (m: Erkki Melartin, w: Michael Lybeck) HMV DA 1006

JOSEPH HISLOP acc. ADOLF WIKLUND (piano) Same session

BS 2999-1 & II Melodi (m: Ture Rangstrom, w: Bo Bergman) Unissued

BS 3000-1 & II Brita-Lills vaggvisa (m/w: Emil Stiebel) "

GRETA SODERMAN & JOSEPH HISLOP acc NILS GREVILLIUS' ORKESTER

Stockholm - December 12, 1929

BS 2075-III MANON LESCAUT act II: Ah! Manon HMV DA 1083

In Swedish: Ack, Manon!

CE 2079-II MANON LESCAUT act II: Tu Tu amore I HMV DB 1394

CE 2080-I Both in Swedish
MANON LESCAUT act II: Tu tu amore II Both In Swedish "

JOSEPH HISLOP acc. NILS GREVILLIUS' ORKESTER

Stockholm - December 12, 1929

BE 2076-II MANON LESCAUT Act 1; Tra voi belle HMV DA 1084

In Swedish: Bland alla er natta

BE 2077-II MANON LESCAUT Act ?:

HMV DA 1084

In Swedish: Forlat mig

BE 2078-II MANON LESCAUT Act 1: Donna non vidi mai DA 1083

In Swedish: Aldrig jag hennes like finner

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THE VICTOR CAFE by Peter Betz

Several years ago, I accidentally atumbled on an article about the Victor Cafe, a particularly interesting restaurant for record collectors. The reference was in an old copy of Opera News. I made a photo copy of the article at the time but the copy is now so pale as to be hardly legible. The essence of the story, however, was as follows.

The Cafe, located on Dickinson Street in South Philadelphia was started in 1933 by Mr. John di Stefano. Mr. di Stefano had begun the business as a record and phonograph dealer, (probably for Victor, although the article does not say), and, being adversely affected by the Stock Market crash, converted to the restaurant business in 1933. Mr. di Stefano's great musical interest was opera, and as he was fortified with a fine record collection, he naturally began to play his recordings during the lunch and dinner hours. Apparently this started out as an occasional activity, but before long di Stefano's was discovered by an opera-loving clientele which included a number of the singers recorded in his collection, such as Martinelli, De Luca, Ruffo and other greats who recorded at the Victor Philadelphia studios.

According to the short Opera News article, over the years of conducting his business, Mr di Stefano acquired a large number of unpublished Victor operatic pressings, slipped to him by Victor staff who ate daily at his establishment and augmented his already significant collection of the operatic greats. When Mr. di Stefano died in 1954 the business was continued by his sons, Armand and Henry. Is it still in existence?. Perhaps our Philadelphia readers have been holding out on us, if it is. Although not a rabid or knowledgable opera fan, your author would certainly enjoy a visit to the Victor Cafe. Perhaps other U.S. readers can add more knowledge about this grill. How about it?.

DIA-DIRECT FILM

Should you wish to make 'black-and-white' transparent slides for projection on to a screen at lectures, or purely for your own amusement, the Agfa 'Dia-Direct' reversal film can be thoroughly recommended. I have used it to make copies of old family photographs, catalogues and various pictures to illustrate lectures. To date, adopting a safe method, I have taken my photographs out of doors using the directions supplied with the film. No directions are given for the use of artificial light, but experiments could always be made. In Britain, most suppliers do not stock this type of film, but I have always found that it can be obtained very quickly to order. I believe that it is available only in 35 mm size. E.B.

IMPORTANT NOTICE

The 'Talking Machine Review' carries advertisement and notices submitted by various people. Readers must reply to the address of the advertiser shown. Your editor is not a sales department of everybody's goods, but ONLY THOSE ITEMS ADVERTISED OVER HIS OWN NAME in 'The Talking Machine Review'. Additionally, when an advertisement indicates that items are available only to certain countries, for example "available to readers in The British Isles only", this must, unfortunately, be adhered to. There is always a good reason for this being inserted, such as the bulk of the item, customs considerations, contracts, currency exchange, et alia.

THE JAY WHIDDEN DISCOGRAPHY PART 1 by Steve Walker

I would like to express my grateful thanks to the following collectors, without whose patient and generous help this discography would not have been possible.

ARTHUR BADROCK; REG COOPER (Jazz Journal); ALASDAIR FENTON; NORMAN FIELD; MAX GOLDBERG; DEREK HAMILTON-SMITH; JOHN HOBBS; FRANK MITCHELL; BERT READ; BRIAN RUST, PETE SEAGO (R.S.V.P.); LAURIE WRIGHT (Storyville).

The lay-out is standard and as follows:-

First column - matrix number and take; Second column - tune title; Third column - Record label and catalogue number.

All titles are foxtrots unless otherwise stated.

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JAY WHIDDEN AND HIS NEW MIDNIGHT FOLLIES BAND From the Hotel Metropole :

Freddie Pitt, Tim Cave (trumpets); Ben Oakley (trombone); Douglad Foss, Alf. Loader (clarinets, alto saxes); Ernie Chester Smith (clarinet, tenor and baritone saxes), Joe Cordella (clarinet, tenor sax), Jay Whidden (violin, leader and vocal); Bruce Merrill (piano), Cyril Gaida (banjo and violin), George Gibbs (brass bass), Jack Gordon (drums).

London, March 11, 1926

WA-3022-2	Mighty Blue	English Columbia rejected
WA-3023-2	Pigtail Alley	-do-
WA-3024-2	After I Say I'm Sorry	-do-
WA-3025-2	Dreamy Monteray	-do-

London, April 21, 1926

WA-3022-4	Mighty Blue	Col rejected
WA-3023-3	Pigtail Alley	-do-
WA-3025-4	Dreamy Monteray	Col 3994
WA-3191-1	I'm still in love with you	-do-

London, June 1, 1926

WA-3328-2	You've got those Wanna-go-back-again Blues	voc JW	Col 4010
WA-3329-2	My Irish Home Sweet Home	voc JW (WZ)	-do-
WA-3330-2	My Bundle Of Love		Rejected
WA-3331-2	That Girl Over There		-do-

London, June 25, 1926

WA-3330-3	My Bundle Of Love	Col 4040
WA-3331-3	That Girl Over There	-do-
WA-3479-1	My Carmenita (6/8 Onestep)	voc JW Col 4038
WA-3480-2	Hard-to-get Gertie	Col 4039
WA-3481-2	Give Me To-day (and you can have tomorrow)	-do-
WA-3482-1	Twilight on the Missouri (wz)	voc JW Col 4038

London, August 12, 1926

WA-3688-2	Up and At 'Em	Col 4087
WA-3689-1	Where is that some-one for me?	voc JW -do-

WA-3690-1	Chinese Moon	voc JW	Col 4067
WA-3691-1	Moonlight on the Ganges	voc JW	-do-

Mario Lorenzi (harp) added. London, October 12, 1928

WA-4246-1	I don't mind being all alone	voc JW	Col 4138
WA-4247-1	Hello, Baby	voc JW	Col 4139
WA-4248-1	I don't want nobody but you	voc JW hML	-do-
WA-4249-1	Lonely Acres		Col 4138

London, October 21, 1926

WA-4305-2	Then the whole world is mine		Col 4170
WA-4306-1	The More we are together	voc JW & band	Rejected
WA-4307-1	Let's all go to Mary's house	voc JW	Col 4130
WA-4308-2	The whole town's talking	voc JW	Col 4170

vocal quartette added London, November 9, 1926

WA-4306-4	The more we are together	voc JW & band	Col 4130
WA-4307-4	Let's all go to Mary's house	voc JW	-do-
WA-4308-4	The whole town's talking		Rejected
WA-4397-1	Moonlight and Roses	voc VQ	Col 4240
	(Adapted from Lemar's 'Andantino')		
WA-4398-1	For my sweetheart	hML	-do-

London, November 16, 1926

WA-4462-2	I don't know (I can't say)	voc JW	Col 4242
WA-4463-2	For baby and me		Rejected
WA-4464-2	Who could be more wonderful than you?	voc JW	Col 4242
WA-4465-2	What About me? (wz)		Rejected

London, December 14, 1926

WA-4587-1	Don't be angry with me	voc JW	Col 4243
WA-4588-1	Whistle away your blues	voc JW	Col 4241
WA-4589-1	Mon Paris (6-8 Onestep)		-do-
WA-4590-1	Tell me you love me		Col 4243

London, December 31, 1926

WA-4640-1	Always some new baby	voc JW	Col 4251
WA-4641-1	Too many tots make you totter	voc JW	-do-
WA-4642-1	Caring For you	voc JW	Col 4252
WA-4643-1	All alone baby	voc JW	-do-

London, February 11, 1927

WA-4837-2	Everything's Peaches		Rejected
WA-4838-2	Hindoo Loo (sic)		-do-
WA-4839-2	Song of Shanghai		-do-
WA-4840-2	In our love Canoe (wz)		-do-
WA-4841-1	Shepherd of the Hills	voc JW	Col 4266
WA-4842-1	Sheila O'Shay (wz)	voc JW	-do-

London March 4, 1927

WA-4837-3	Everything's Peaches voc JW	Col 4277
WA-4838-4	Hindoo Loo (sic) voc JW	Col 4278
WA-4839-4	Song of Shanghai voc JW	Col 4277
WA-4840-3	In our love canoe (wz) (voc JW)	Col 4278

London, March, 18, 1927

WA-5106-1	Georgia Home	Col 4335
WA-5107-2	Ain't She Sweet?	Rejected
WA-5108-2	World of love voc JW (JW composition)	Col 4336
WA-5109-2	I hate you (-do-)	-do-

NOTE: 5109 has no vocal, despite the label.

London, March 30, 1927

WA-5140-2	Since Tommy Atkins taught the Chinese how to Charleston	Col 4335
WA-5141-2	High-high-high up in the hills	Rejected
WA-5142-1	Egypt voc JW	Col 4337
WA-5143-1	The more I see of Molly O'Moore voc JW (wz)	-do-

London, May 3, 1927

WA-5373-2	The sweetest girl in all the world	Col 4448
WA-5374-2	Hanging Around	Rejected
WA-5375-1	You didn't ask me first	Col 4412
WA-5376-1	Eileen	-do-

London, May 5, 1927

WA-5140-3	Since Tommy Atkins	Col 4335
WA-5393-1	Hanging Around	Col 4448

Unknowns replace Foss and Gaida; probably Harry Robbins, Jnr. (drums) replaces Gordon (all three left on May 20, 1927).

London, May 24, 1927

WA-5536-2	Two lips on a path of roses	Rejected
WA-5537-2	Ain't that too bad?	-do-
WA-5538-2	I'm gonna meet my sweetie now	-do-
WA-5539-2	Sad 'n' Blue	-do-

London, July 14, 1927

WA-5897-2	My Romany Rover	Rejected
WA-5898-1	In a shady nook voc JW	Col 4555
WA-5899-1	At sund wn	Col 4554
WA-5900-1	Me and my shadow	-do-
WA-5901-1	Why should I say I'm sorry? voc JW (wz)	Col 4555

London, August 31, 1927

WA-6098-3	Possibly	Rejected
WA-6099-2	In a street of Chinese Lanterns	-do-
WAX-3034-2	Blue Skies - Selection, Part 1	-do-
WAX-3035-3	Blue Skies - Selection, Part 2	-do-

Merrill plays celeste, banjoist plays guitar, also.

London, September 17, 1927

WA-6099-4 In a street of Chinese Lanterns

Rejected

WAX-3034-4 Blue Skies - Selection, Part 1

Col 9239 (12")

WAX-3035-4 Blue Skies - Selection, Part 2

-do-

NOTE: Whidden composed parts of both the selections.

JAY WHIDDEN AND HIS ORCHESTRA

Arthur Niblo (trumpet), Bill Mulraney (trombone), Dave Roberts (clarinet), alto and baritone saxes), Jay Langner (clarinet, tenor sax and 'cello), Jay Whidden (violin, leader), Bert Read (piano), Al Shaw (banjo), George Gibbs (brass bass), Julien Vedey (drums)

Small Queen's Hall, London, November 8, 1927

Bb-11784-4 Cornfed

H.M.V. rejected

Bb-11785-2 Who's that knocking at my door?

-do-

NOTE ; From the HMV files :-

' COMMENT : Not recommended - playing and arrangement not up to standard (!!!)

JAY WHIDDEN AND HIS BAND

Presumably at last, but with George Leslie (trumpet), unknown clarinet doubling alto, unknown violin, and Phil Arnold (vocal) added.

London, c. April, 1928

M-64-2 Dear, on a night like this voc JW

English Metropole 1026

M-65 ?

M-66-2 Wob-A-Ly Walk voc PA

Met 1024

M-67-2 Did you mean it? voc JW

Met 1021

JAY WHIDDEN AND HIS BAND From the Carlton Hotel, London.

Max Goldeberg, Arthur Niblo (trumpets), Tony Thorpe (trombone), Johnny Swinfen (clarinet, alto sax, violin), Mimmy Goss (clarinet, alto and baritone sax), Jay Langner (clarinet, tenor sax, 'cello), Jay Whidden (violin, vocal, leader) Bobby Probst (piano), celeste), Al. Shaw (banjo, guitar), George Gibbs (brass bass, bass sax), Julien Vedey (drums).

London, August 16, 1928

W-4932-1 Bluebird, Sing me a song voc JW

German Kristall 4011

W-4932-2 Bluebird, Sing me a song NO VOCAL

English Imperial 1935

W-4933-3 In the woodshed she said she would

--do-

W-4934-3 In old Vienna voc JW

Imp 1934

W-4935-3 Just like a melody out of the sky

-dp-

London, August 21, 1928

DC-449-3 A room with a view voc JW

Victory 4 (7")

DC-450-3 Ramona (wz) voc JW

Victory 1 -

DC-451- In old Vienns voc?

Victory ?

DC-452- In the Woodshed she said she would

Victory ?

DC-433-2 Bluebird, sing me a song Victory 2 -
 DC-454-2 Just like a melody out of the sky Victory ?

NOTE: Victories 1, 2 and 4 as "THE MUSIC MASTERS", Directed by Jay Whidden

It might be added that though the Victory recording files exist, giving matrices and recording dates, they do not give catalogue numbers; Victory catalogues as such were never issued, so the records themselves must be actually found before a recording can be verified to have been issued.

Phil Arnold (vocal) added London, September 14, 1928.

W-4962-1	Tokio	voc?	Imp Rejected ?
W-4963-1	Didn't I Tell you?		-do- ?
W-3964-1	I want to be alone with Mary Brown	voc?	-do- ?
W-4965-1	Just like Darby and Joan (wz)	voc?	-do- ?

London, September 18, 1928

W-4962-2	Tokio	NO VOCAL	Imp 1956
W-4963-2	Didn't I tell you?	voc PA	-do-
W-4963-3	Didn't I Tell You?	voc ?	Rejected ?
W-4964-2	I want to be alone with Mary Brown	voc PA	Imp 1957
W-4965-2	Just Like Darby and Joan	voc PA wz	-do-

London, September 4, 1928

DC-533-	Didn't I Tell You?	Victory ?
DC-534-	I want to be alone with Mary Brown	Victory ?
DC-535-	Tokio	Victory ?
DC-536-2	Just like Darby and Joan (wz)	Victory ?
DC-537-	That's my weakness now	Victory ?
DC-538-	The Rag Doll	Victory ?

London, October 5, 1928

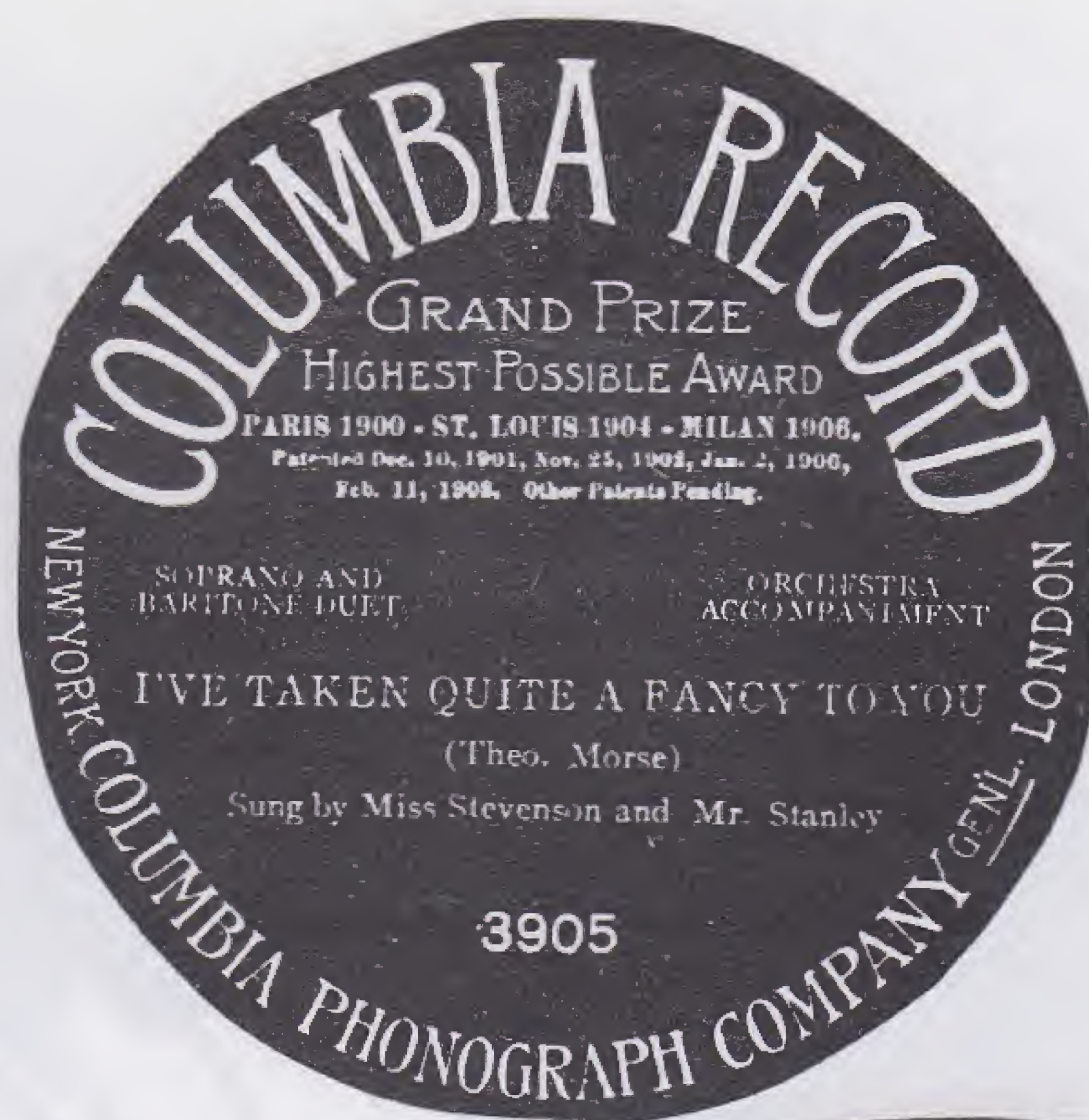
W-4996-2	My inspiration is you	voc JW	Imp 1972
W-4997-2	Sing-song girl of old Shanghai	voc JW	-do-
W-4998-3	Just a little kiss from a little miss	voc JW	Imp 1971
W-4999-2	Why Am I Blue?	voc JW (wz)	-do-
DC-547-2	My inspiration is you		Victory 34 (7")

NOTE: Victory 34 as VICTORY DANCE ORCHESTRA.

" To Be Continued "

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m



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Jmp.

WEIGHT ADJUSTER TO MINIMISE PRESSURE
OF A HEAVY SOUNDBOX ON RECORDS.

